

787 The *Caingang* of São Paulo believe that old women have the power of foretelling the future in dreams which they induce by taking the pulverized leaves of an unknown plant.

769 Cult of the dead.—This cult is "the foundation and strongest expression of the spiritual culture of the *Kaingang*" (Baldus, 1935, p. 52), as the whole community takes part in the ceremonies, and children are at this time assigned by their fathers or others to moiety subgroups.

The aim of *veingreñyã*, the main ritual, is to break the bonds uniting the living with the ghosts, who are driven to their last abode, where they remain harmless. It takes place when the maize is green and pine nuts are ripe, that is, sometime between the middle of April and June. It is organized by mourners for a parent, a sister, or a son, but never for a wife or a daughter; according to Manizer, the initiative is taken by a distant relative.

The green bough placed above the tomb announces the coming performance; the news of which is carried to nearby settlements by messengers appointed by the "master of the dance." One of the heralds blows a horn; another informs the gathered listeners of the date.

In the meantime, the organizer piles up wood and gathers honey and maize, kept in pots in a special place, for liquor. For 3 days before the festival, men dance around these containers, crying and singing funeral songs. The fermented beverages, poured into large troughs dug out of bottle-tree trunks, are heated by throwing red-hot potsherds into them. During the night before the feast, the organizer and his assistant go to the cemetery to cover the grave with earth.

In the morning, the trough is dragged to the plaza and food heaped around it. Men sing and beat the ground with a stamping tube.

On the day before *veingreñyã*, the visitors, blowing horns and bamboo flutes, arrive and are met by their hosts and treated to beer. The following afternoon, the members of the moiety subgroups, adorned with their distinctive facial paintings, are led separately to the cemetery by relatives of the deceased. At the head of each moiety are a singer and three dancers, as well as the close relatives. On the way, the singer with his subgroups stops by every tree at which the corpse bearers have rested en route and sings a song of meaningless syllables, shaking his rattle and kicking his feet back and forth. After this musical interlude, they resume marching, but the other moiety has to go through the same ceremony. When the first moiety reaches the cemetery, the same dance is performed over the grave, the singer standing over the head of the deceased. The remainder of the crowd remains outside the cemetery. Then the other moiety dances over the grave. When the ghost is thought to have been expelled, everyone shouts for joy and runs in all directions.

The moieties join, and the mixed sounds of "flutes and laughter and cries were heard all over the place." The singers and dancers receive liquor until completely drunk. Later the moieties dance in a double circle around bonfires lit on the plaza; finally, everyone drinks to his heart's content. 769 ●

A few variant details are given by Manizer (1930, p. 787). The relatives of the dead, who remained in their huts with the head covered with blankets, are forced to drink beer until they lose consciousness. Those who have gone to the cemetery paint black strokes over their bodies. Soon after, many pairs of participants, standing face to face, cry out in turn, "xogn, xogn," while the spectators sing lugubrious melodies. Then everyone dances counter-clockwise around the fire, keeping time with his bamboo tube.

MYTHOLOGY

The mythology of the *Caingang* is known mainly through a few myths collected by Borba (1904) and summarized here: 773

Origin of agriculture.—The Indians suffered scarcity of food. A chief told them to cultivate a piece of land by fastening a creeper around his neck and trailing him on the ground. They did so, and 3 months later his penis produced maize, his testicles beans, and his head gourds.

Origin of fire.—Tejetó transformed himself into a white urraca (bird) and let himself be carried by a brook flowing by the house of the Master-of-fire, whose daughter picked up the bird and dried him by the fire. Tejetó stole an ember and was pursued, but hid in the crevice of a cliff. To strike him, the Master-of-fire thrust the end of his bow into the crevice. Tejetó made his nose bleed and smeared the bow with the blood. The Master-of-fire, convinced that he had killed the thief, went away. Tejetó kindled the dry branch of a palm. Since then men have had fire.

The deluge.—There was in olden times a great deluge. From the waters there emerged only the summit of the mountain Crinjijimbé, toward which the Kayurukré and the Kamé swam, with firebrands in their mouths. The Kayurukré and the Kamé were drowned, and their souls went to live in the center of the mountain. The *Caingang* and some *Curuton* or *Aré* arrived at the summit of Crinjijimbé. They remained there several days crouched in the branches of a tree or reposing on the ground.

The saracurús (a kind of bird) came with baskets full of dirt and began to fill the sea. They were aided in their work by the ducks.

The *Caingang* who were on the ground could leave, but those who had climbed into the trees were turned into monkeys, and the *Curuton* were changed into owls.